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Explanations of Categories Employed; Further Notes on Usage. Pages 25-30 of the first edition, labelled Distribution in the Course of Study, are replaced by pages 26-40 of the new, labelled The Use of Statistical Evidence in Curriculum-Making. Subdivisions here are The Bearing of Statistics on the Selection of Material (26-31); The Bearing of Statistics on the Amount of Material (31-33); The Bearing of Statistics on the Arrangement of Material (34-40). The rest of the book, whose caption is Illustrative Examples Classified under Grammatical Headings (40-60), is identical with pages 33-54 of the first edition.

The matter in the Introduction is all good, and deserves careful study.

On pages 3-4 Mr. Byrne states "a rather wide, inclusive list of the aims of Latin study in general!", assuming that the High School sets some or all of these aims before itself. But "the central aim is to be found in *learning to read* and in reading the Latin itself". "The place of syntax is wholly subsidiary to that of reading" (5).

Perhaps, however, the parts of the book that will make the most appeal are the new table, Table II (27-29), showing the relative frequency of a certain group of 141 constructions, and the two diagrams on page 30, which exhibit the same facts in graphic form.

On pages 35-36 there is a Synopsis of Syntax by Years, on pages 38-39 a Tentative Synopsis by Half-Years.

Mr. Byrne and his collaborators deserved well of teachers of Latin nine years ago; as the result of his prolonged pondering of the material gathered by himself and others, Mr. Byrne now deserves even better of his co-workers, in School, College, and University. The book is indispensable. C. K.

Catalogue of Casts of Ancient and Modern Gems in the Billings Library, University of Vermont. By Marbury B. Ogle. Privately printed (1915). Pp. 152.

In THE CLASSICAL WEEKLY 9.98-102 there was an article entitled Some Archaeological Collections in the United States. This consisted of a series of papers which had been presented at the Ninth Annual Meeting of The Classical Association of the Atlantic States, held at Swarthmore College, May 8, 1915. In this article brief accounts were given of the Olcott Museum, Columbia University; The Classical Museum at Hunter College; The Archaeological Collection of The Johns Hopkins University; The University of Pennsylvania Museum; The Metropolitan Museum of Art; The Saalburg Collection, Washington University, St. Louis. In THE CLASSICAL WEEKLY 10.2-8, Professor D. M. Robinson, in an article entitled The Place of Archaeology in the Teaching of the Classics, made allusion to other Classical Collections in the United States. In THE CLASSICAL WEEKLY 6.81-82 an account was given of Professor Tarbell's Catalogue

of Bronzes, etc., in the Field Museum of Natural History, Chicago.

At no distant date we shall have, I hope, a far more complete list than is in print, at present, of the Classical Collections in the United States, and of the means (periodicals, books, catalogues, travelling collections of lantern slides, etc.) of making proper acquaintance with such collections. At present I purpose to call attention—sadly belated, but none the less useful, I hope—to a collection of whose existence few are aware—The Billings Collection of Casts of Gems, owned by the University of Vermont.

In the Preface to his Catalogue of this Collection, Professor Ogle explains that the collection was presented to the University of Vermont, in 1891, by Mrs. Frederick Billings. The casts had formerly been the property of the Honorable G. P. Marsh, who had acquired them, in 1854, while he was in Italy as Minister from the United States. Mr. Marsh had bought them from Lord Vernon, under whose direct supervision they had been made, with the aid of facilities afforded by the Grand Duke of Tuscany. The main part of the collection consists of about 1,500 plaster and sulphur casts, and about 300 glass pastes (these for the most part represent modern gems). Professor Ogle has catalogued the best known and those most worthy of display.

The gems represented now rest in various cabinets throughout Europe and furnish examples of the glyptic art from the Archaic-Greek period to modern times.

Since Mr. Marsh left no catalogue, and since nothing is known about the collection beyond what is recorded above, it has been impossible, in many cases, to

trace the original gem from which the cast was taken, or to state definitely whether the original gem was genuine or a forgery.

Professor Ogle states further, in his Preface, that he had attempted to arrange the casts chronologically. This had proved to be a very difficult task, because few who have written on gems or have prepared catalogues of collections, have deemed it necessary to assign even approximate dates. I have been obliged, therefore, in many cases, because of the lack of definite information, to draw my own conclusions from the subject of the gems and the method of treatment.

Preceding the Catalogue proper is a Bibliography (unpaged) giving works to which references are made in the descriptions of the casts. In the body of the book, pages 1-146, 1318 casts are listed. The material is grouped as follows:

Oriental (Babylonian, Persian, Phoenician), Nos. 1-13 (pages 1-2); Greek (Mycenaean, Archaic, Best Period), 14-28 (3-5); Etruscan Scarabs, 29-68 (5-9); Hellenistic, 69-128 (9-16); Early Roman, 129-285 (16-36); Graeco-Roman Gems, 286-835 (36-96); Heads, 836-984 (97-109); Miscellaneous Gems, Chiefly of the Later Empire, 985-1002 (109-111); Gems of Doubtful Authenticity, 1003-1086 (112-121); Renaissance and Modern Gems, 1087-1318 (121-146). Of this last division the original is unplaced (121), unless statement is made to the contrary.

Professor Ogle gives a description, brief but clear, of each gem. He also indicates its shape, the material of which the original was made, and the place where the original, if known, is now to be found. Finally, he gives references to works in which the original has been figured and described.

The Index covers pages 147-152. In it are listed the subjects covered by the gems—a goodly variety, surely—and the names of actual or supposed engravers.

In this Catalogue Professor Ogle has done a very laborious and a very useful piece of work. It is to be hoped his labors will result in making the Collection better known.

C. K.

From Pericles to Philip. By T. R. Glover. New York: The Macmillan Company (1917). Pp. xi + 405.

This is a delightful book to read. It is an attempt to survey what has been left by "the great natures and master intellects" that interpreted the period from Pericles to Philip II. We vouch at once for the author's modest claim that it is an "honest and sympathetic" attempt.

"Books", remarks Mr. Glover, "are strange things and have strange ways—like certain insects, when they feel themselves in wrong hands, they will sham dead". A reviewer is almost challenged to show that in falling into his hands Mr. Glover's book has not fallen into wrong hands by making the same sort of inferences from it as to the author's life, personality, and ideas that Mr. Glover makes regarding Herodotus, Thucydides, Euripides, Xenophon (especially Xenophon), and Isocrates. He would then discover several indications of a sojourn in Canada, a hint or two of a visit or visits to the United States, and many evidences of a taste and memory for good poetry—reflective poetry chiefly; of a knack for translating into English verse; of a repugnance for imperialism, chauvinism, intolerance, and all kinds of individual and national aggressiveness; of a reasoned faith in democracy, though not in the democracy of Athens or Greece; of a keen sense for spiritual values; of a fondness for making things intelligible by specific instances rather than by general statements; of a skill, perfected by practice, in weaving quotations, comment, descriptions, and arguments into a quiet narrative that is conversational in character, and has the weakness of conversation—quick change of subject—, but of good conversation—dexterity in transitions. Without the *dash* Mr. Glover would be hard put to it.

His attitude is in general kindly and apologetic. He wants you to see what Herodotus and the others have done rather than what they have left undone—what they have done well rather than what they have done amiss. He treats successively the father of history, the father of critical history, and Xenophon without letting appreciation for any one of them be diminished by his greater or less effort and success in searching out and presenting the truth. Indeed he

gives the impression at times of welcoming a 'helpful mistake' even in a history. Yet what he has done was well worth doing—and timely. Xenophon, above all, has profited by this sincere endeavor to understand him; and it is no exaggeration to say that the reading of this book will put new heart and confidence into every teacher of the Anabasis for whom books do not "sham dead". At the end we are really impressed with the versatility and wealth of knowledge of Herodotus, the depth of feeling in Thucydides, the constructiveness of Euripides's criticism, the originality of Xenophon, and the sincerity of Isocrates.

The method of treatment used has its limitations. One suspects that Mr. Glover could write another book of equal length and the same title by weaving 'talk' about excerpts from the works of Aristophanes, Andocides, Lysias, Isaeus, Aeschines, and Demosthenes. Indeed such a second volume would be quite desirable. Nor is incompleteness the only defect of this biographical specialization. "The unexamined life" said Socrates, "was really un-live-able for a human being". So, too, in Mr. Glover's practice, the unexamined phrase that has in it a gleam of light for personality is unendurable. But what of the unexamined facts that are to be found here and there in the *opus incertum* in which are set Mr. Glover's Hellenistic portrait marbles? For of these there are some—probably not many. One or two that have caught our eye follow. Cleon (page 64) and Agyrrhius (276) are both made the authors of the *τρίβολον* for attendance at the Ecclesia, and the slip made in attributing this post-Euclidean innovation to Cleon is responsible for a repetition of the error on page 132. The grain route from the Black Sea to Athens is traced at page 133 (out of deference to Mr. Leaf, perhaps) "to Euboea, then across the island and over the Euripus, and by land from Oropus through Attica to Athens", while on p. 307, when an actual voyage and not mere theory is in question, the route follows the sea from Euboea *via* Sunium to the Piraeus. Commerce between Athens and Euboea alone suffices to account for the busy life of the road *via* Oropus vouched for by Heraclides the Critic. Against the discharge of cargoes on the east coast of Euboea and their carriage across the hog-back of the island, the absence of a port, expense, and politics all tell; while the well-known accessibility of the Piraeus whatever wind blows (Xenophon, Revenues 1.7) makes such a burdensome approach to Athens unnecessary. The envoy, Timocrates of Rhodes, who came to Greece in 396-395 B.C. and distributed Persian money among the leaders in Thebes, Corinth, Argos, and possibly Athens is said by Mr. Glover (233, 303, 380) to have been sent by Tithraustes, as Xenophon states, whereas chronology and general probability are all in favor of its being Pharnabazos who sent him, as the Oxyrhynchia Hellenica (2.5) informs us. What he brought was not "fifty gold talents", in any event, for Xenophon says 'fifty *silver* talents' (Hell. 5.1), which, moreover, are equal to 15,000